PICTURES AT AUCTION.

2,700gs. FOR A JULES BRETON.

Although there must be few people who do not know the name of Jules Breton, who died four years ago, it is only rarely that a picture by him is seen at an English auction room. Until yesterday it is nine years since an important work by him appeared at Christie's, when his "Fishergirl mending a net" made 330gs. But neither this nor the "Interior of a Normandy cabaret," realising 610gs in the Hurter sale, 1890, approached in quality the "Le Goûter" offered in the collection of the late Mr. James A. Garland, of New York, yesterday. This idyll of the fields, showing three peasant women eating their midday meal, was painted in 1886, the year of the artist's great personal triumph. The market gave it a hearty welcome, and in the end Messrs. Knoedler (who bade 12,600gs for the famous "Mortlake Terrace," by Turner, in the Holland sale last year) secured the canvas, 29in by 47in, for 2,700gs. Yet this sum is small compared with the artist's maximum, for, in 1886, the year already mentioned, his beautiful composition, known the world over, "Girls going to their First Communion," attained the enormous bid of £9,100 in the Morgan sale, New York. This must be the highest sum paid at auction for a work sold in an artist's life time. In English annals certainly the maximum is 6,300gs, given in 1882 for Edwin Long's "Babylonian Marriage Market." Six years ago Sir L. Alma Tadema's "Dedication to Bacchus," realised 5,600gs in the Gambart sale at Christie's. Sir John Millais and Sir Edward Burne-Jones were both alive to learn that pictures by them had fetched more than 5,000gs at auction.

The late Mr. Garland was the famous New York banker who rose from the lowest position in the office of J. Cooke, the well-known financier, to the chair of vice-president of the famous National Bank. His magnificent collection of old Chinese porcelain, formed under the advice of Mr. Henry J. Duveen, was sold to Mr. Pierpont Morgan a few years ago for about £150,000, and is now the glory of the Metropolitan Museum of Art, New York. Taking into account the enhanced values of Chinese porcelain and the addition made to the collection by Mr. Morgan, one must value it now at not less than a million sterling. About a fortnight ago a few Corots belonging to the Garland properties reached astonishing sums in New York. The portion offered yesterday was expected to appeal to the English market, and, on the whole, anticipations were fulfilled. We have seen a Troyon fetch 7,000gs at Christie's in the Waring sale, 1902. The Garland examples were not so attractive as this, yet they found considerable appreciation. Mr. Tooth gave 2,500gs for the 1855 "Cattle in a River," 32in by 45½in, although at one time it looked as if he would win the picture at 1,000gs. For the "Cattle in a Pasture," 20in by 28in, on panel, Messrs. Arnold and Tripp, of Paris, Messrs. Boussod Vardon and Mr. Cremetti made a brisk fight, the first-named being declared the winners at 2,500gs. A third Troyon, "Peasants and Sheep," a small panel, 18 by 13½, fell to Messrs. Wallis at 430gs. In the Morgan sale, 1886, a picture by J. G. Vibert, the "Recital of a Missionary," actually reached £5,100. The small Garland subject, "The Church in Danger," stopped at 55gs.

Mr. Sampson was fortunate in winning Sir L. Alma-Tadema's "Springtime," illustrating a passage in Virgil, for 900gs, as this is a much better example than the "Close of a Joyful Day," which he bought for 920gs in the Coghill sale last year. Other Garland examples were: Two works by Daubigny, "Les Bords de l'Oise," 1875, 870gs (Knoedler); and "The Haunt of the Herons," 1872, 300gs (Arnold and Tripp); N. Diaz, "Forest of Fontainebleau," 9in by 12½in, 420gs (Scott, Fowles, and Co.); J. L. Gérôme, "Saddle Bazaar Curio," 400gs (Sampson); and Erskine Nicol's "Yours to Command," 310gs (Tooth), a sum half-way between the 300gs, Cottrill sale, 1873, and 320gs, Walker sale 1883. A de Neuville's drawing, "Destroying Communications," 1884, realised 380gs (Tooth).

The properties of the late Lord Battersea, which opened the sale, were meagre, and merely ranged from three pencil studies of heads by Sir Philip Burne-Jones to a doubtful Van Dyck portrait of the "Chief of the Jesuits," Vitelleschi. This fetched 95gs, and in the Wynn Ellis sale 1876, the price was only 70gs. A genuine ring marked the competition for James Mavis's "Amsterdam," 1875, from the late Right Hon. James Campbell's collection, and Messrs. Wallis bade up to 1,200gs, against Messrs. Obach, for it. The much larger "Rotterdam" made 2,500gs in the Bruce sale 1903. The Campbell Solomon Ruysdael "River Scene," 1614, fell to Messrs. Lewis and Simmons at 315gs. Offered as the property of a gentleman," Turner's water-colour drawing of "Ingleborough from Hornby Castle," which had brought 2,200gs in the Bale sale 1881, failed to exceed 1,300gs, but it shows the effects of time. In the small collection of the late Mr. R. M. Foster, of Liverpool, a small drawing by W. Collins, R.A., "Cromer Sands," fetched the same price as in the Price sale 1895, 105gs. Previously in the Bale sale 1881 it had reached 250gs, and in the Anderdon sale 1879, 155gs.

It was generally felt that many of the pictures sent by Mr. Van Eeghen from Amsterdam, which concluded the day's business, did not equal the reserves placed upon them. J. F. Millet's "La Cardeuse," for example, failed to excite enthusiasm, and stopped at 1,000gs. On the other hand, Messrs. Scott Fowles had to bid up to win "Preparing the Meal," 1897, by A. Neuhuys, at 800gs. The impressive subject, "The Empress Theodora," by Benjamin Constant, originally cost 25,000f. The book spoke at 360gs. No Young Turk was present to compete for "The Sacking of the Harem," by E. Delacroix, 220gs, and, as for the rest, Jules Dupré's "La Symphonie" was returned at 800gs (Marsh); "Rotterdam Harbour," by J. B. Jongkind, 1876, 380gs; J. Mavis, "A Woody River Scene," 300gs (Field); and "The Great Oak," by Theodore Rousseau, 650gs.

Yesterday, at Hodgson's Rooms, a copy of John Barrow's interlude, "King Glumpus," with three illustrations by Thackeray, realised £96.

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CATALOGUE

OF

Important Modern Pictures

OF THE

ENGLISH & CONTINENTAL SCHOOLS

THE PROPERTY OF THE LATE

JAMES A. GARLAND, ESQ.

Of New York

(*Sold by Order of the Trustees*)

ALSO

ANCIENT AND MODERN PICTURES

THE PROPERTY OF

THE RIGHT HON. LORD BATTERSEA

Deceased; late of Surrey House, Marble Arch, W.

THE RIGHT HON. JAMES A. CAMPBELL

Deceased; late of 2 Prince's Gardens, S.W.

AND

MODERN PICTURES AND DRAWINGS

THE PROPERTY OF

RICHARD MANLEY FOSTER, ESQ.

Deceased; late of Waterloo, near Liverpool

THE PROPERTY OF A GENTLEMAN

And from other Sources

WHICH

Will be Sold by Auction by

MESSRS. CHRISTIE, MANSON & WOODS

AT THEIR GREAT ROOMS

8 KING STREET, ST. JAMES'S SQUARE

On FRIDAY, APRIL 30, 1909

AT ONE O'CLOCK PRECISELY

May be viewed Three Days preceding, and Catalogues had, at Messrs. CHRISTIE, MANSON AND WOODS' Offices, 8 *King Street, St. James's Square, S.W.*

84-P10625

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CONDITIONS OF SALE.

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1*s.*; above Five Pounds, 5*s.*; and so on in proportion.

III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.

IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5*s.* in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.

V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two DAYS from the Sale; Messrs. CHRISTIE, MANSON AND WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot, and making no warranty whatever.

VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale.

CATALOGUE.

On FRIDAY, APRIL 30, 1909,

AT ONE O'CLOCK PRECISELY.

THE PROPERTY OF A GENTLEMAN.

DRAWINGS.

H. ALLINGHAM.

5 1 OUR PET
4 *in.* by 3¾ *in.*

Sampson

H. ALLINGHAM, 1877.

6 2 A SCHOOL GIRL
5¾ *in.* by 4½ *in.*

Mitchell

H. ALLINGHAM.

1 3 THE BACK STEPS, ST. ANDREWS
6¾ *in.* by 5 *in.*

Sampson

J. AUMONIER, 1883.

16 4 A RAINY DAY, KINGSTON-ON-THAMES
16½ *in.* by 25½ *in.*

Woodroffe

28

G. CLAUSEN, R.A., 1880.

5 CLEANING DAY, NORTH HOLLAND
13 *in.* by 9 *in.*

G. CLAUSEN, R.A., 1881.

6 A SUBURBAN ROAD
9½ *in.* by 13½ *in.*

G. CLAUSEN, R.A., 1877.

7 LANDING PEAT, ISLAND OF MARKEN
8¼ *in.* by 5¾ *in.*

G. CLAUSEN, R.A., 1879.

8 AN IDLE HOUR
17½ *in.* by 12 *in.*

T. DANBY.

9 BALA LAKE
9 *in.* by 19½ *in.*

F. DICKSEE, R.A., 1875.

10 CÆSAR AND CALPHURNIA
"Do not go forth to-day."
7½ *in.* by 5½ *in.*

E. J. GREGORY, R.A., 1881.

11 AN ARTIST'S HONEYMOON
13½ *in.* by 17½ *in.*

SIR H. VON HERKOMER, R.A., 1876

12 AFTER THE DAY'S WORK, TYROL
13¼ *in.* by 9½ *in.*

H. G. HINE, 1871.

13 A MISTY MORNING
8½ *in.* by 12 *in.*

SIR J. D. LINTON, 1884.

14 ALICE LEE—"Woodstock"
18½ *in.* by 11 *in.*

R. W. MACBETH, R.A., 1899.

15 ENTERING THE LOCK
13¼ *in.* by 20 *in.*

H. M. MARSHALL, 1882.

16 A CITY SQUARE—St. Bartholomew's
11 *in.* by 18 *in.*

The following are the Property of the Right Hon. LORD BATTERSEA, deceased, late of Surrey House, Marble Arch, W.

DRAWINGS.

SIR E. BURNE-JONES (After).

17 Three Studies of Heads—*photograph*
11¾ *in.* by 23½ *in.*

MORTIMER MENPES.

18 The Entrance to a Building, Japan
6¼ *in.* by 6¾ *in.*

MORTIMER MENPES.

19 A Street in Japan
6¼ *in.* by 7 *in.*

D. G. ROSSETTI.

20 A Lady, holding a fan—*charcoal*
29 *in.* by 24 *in.*
From the Artist's Sale, 1883

MODERN PICTURES.

SIR L. ALMA-TADEMA, R.A.

21 FLOWERS AND STILL LIFE; and STILL LIFE—*a pair*
On panel—20½ *in.* by 4¼ *in.*

J. W. NORTH, A.R.A., 1897.

22 THE OLD ABBEY FISH PONDS: Morning in March
51½ *in.* by 74 *in.*
Exhibited at the Royal Academy, 1897

PICTURES BY OLD MASTERS.

A. BRONZINO.

23 PORTRAIT OF A YOUTH, in black dress, pulling a glove on to his right hand
On panel—34 *in.* by 24½ *in.*

A. CARRACCI.

24 SUSANNAH AND THE ELDERS
36 *in.* by 43 *in.*
From the Hamilton Palace Collection, 1882

ITALIAN SCHOOL.

25 HEAD OF SAINT PETER
On plaster—26½ *in.* by 25 *in.*

GIULIO ROMANO.

26 THE DECAPITATION OF SAINT JOHN, with Herod feasting in the background

39 *in.* by 67 *in.*

From the Hamilton Palace Collection, 1882

J. SUSTERMANS.

27 PORTRAIT OF JOHANNES BAPTA GUELPH

In grey slashed doublet, crimson breeches, and large lace collar, standing, holding a staff in his left hand, his plumed helmet on a table by his side

78 *in.* by 46 *in.*

SIR J. THORNHILL.

28 CHERUBS' HEADS: The original design for the Dome of the Parish Church of Abchurch

36½ *in.* by 36½ *in.*

From the Collection of Lt.-Col. Packe, 1881

TINTORETTO.

29 PORTRAIT OF A PHILOSOPHER

Half figure, nearly full face to left; black coat, white collar; right hand rests on a book which lies on a balustrade. Inscribed, on the balustrade, "CÆSAR CREMONINUS CENTENSIS ATAVIS ZANEBONUS CREMONENSIS PATAVINÆ UNIVERSITATIS PHILS. PRIMÆ SEDIS ANNO 1625. ÆTATIS SUÆ * *." Above, on left, "NAT 1557."

32 *in.* by 26 *in.*

Exhibited at Burlington House, 1880, *when it was ascribed to Giambattista Moroni*

Exhibited at the Exhibition of Venetian Art, New Gallery, 1894–5

TITIAN.

30 THE THREE GRACES
44 *in.* by 43 *in.*

SIR A. VAN DYCK.

31 PORTRAIT OF MUTIO VITELLESCHI, CHIEF OF THE JESUITS

Full length, standing facing the spectator, with his head turned to the right; his right arm rests on the base of a pillar, and holds a book with the forefinger between the leaves; his left hand holds up his black robe; black dress; architectural background

79 *in.* by 47½ *in.*

From the Wynn Ellis Collection, 1876

Exhibited at Burlington House, 1900

Exhibited at the Guildhall, 1906

Described in Dr. Waagen's "Art Treasures in Great Britain," vol. ii. p. 295

The following are Sold by Order of the Trustees of The Right Hon. JAMES A. CAMPBELL, deceased, late of 2 Prince's Gardens, S.W.

DRAWING.

D. A. C. ARTZ, 1875.

35 32 THE FIRST BORN

21 *in.* by 14½ *in.*

Obach

MODERN PICTURES.

J. MARIS, 1875.

33 AMSTERDAM

1200

A view looking across a canal to a row of houses on the bank; windmills and a drawbridge in the distance; two barges and some floating timber in the foreground

17½ *in.* by 44 *in.*

See Illustration

Wallis

300

J. MARIS.

34 A FISHER-WOMAN AND CHILD BY THE SEA-SHORE

210 / 1445

16½ *in.* by 11½ *in.*

90

PICTURES BY OLD MASTERS

P. BREUGHEL.

35 A Dish of Fruit on a Table
Signed with initials, and dated 1618
On copper—19½ *in.* by 28 *in.*

W. DE HEUSCH.

36 A Hilly River Scene, with two figures on a road
35 *in.* by 31 *in.*

F. MOUCHERON.

37 A Mountainous River Scene, with a group of animals in the foreground
30 *in.* by 37 *in.*

S. RUYSDAEL.

38 A River Scene, with numerous boats, and figures drawing a net; buildings in the distance
Signed with initials, and dated 1644
20 *in.* by 28½ *in.*

S. RUYSDAEL.

39 A View outside a Town, with figures on a sandy road
On panel—20½ *in.* by 35½ *in.*

D. SEGHERS.

40 A Garland of Flowers
On panel—18½ *in.* by 25 *in.*

The following are Sold by Order of the Trustees of the late JAMES A. GARLAND, Esq., of New York.

DRAWINGS.

J. L. GEROME.

41 THE DISCUSSION
11 *in.* by 8¼ *in.*

A. DE NEUVILLE, 1884.

42 DESTROYING COMMUNICATIONS
46 *in.* by 32 *in.*

PICTURES.

CONTINENTAL SCHOOLS.

JIMINEZ Y ARANDA, 1886.

43 THE LITTLE GRANDFATHER
On panel—22 *in.* by 27¼ *in.*

JULES BRETON, 1886.

44 LE GOÛTER

Three peasant-women in a harvest-field, eating their mid-day meal, one of whom is baking potatoes in the embers of a bonfire; harvest figures in the distance

29 *in.* by 47 *in.*

Exhibited at the Metropolitan Museum of Art, New York

See Illustration

JULES BRETON, 1871.

45 A BRITTANY PEASANT-GIRL
21½ *in.* by 18 *in.*
Exhibited at the Metropolitan Museum of Art, New York

C. F. DAUBIGNY, 1875.

46 LES BORDS DE L'OISE
A village with a church on rising ground above the river; two peasant-women and some geese in the foreground
On panel—13 *in.* by 22 *in.*
Exhibited at the Metropolitan Museum of Art, New York
See Illustration

C. F. DAUBIGNY, 1872.

47 THE HAUNT OF THE HERONS
A landscape, with several herons in a marsh in the foreground; a punt, near some trees, on the left
On panel—12 *in.* by 21 *in.*
Exhibited at the Metropolitan Museum of Art, New York

N. DIAZ.

48 THE FOREST OF FONTAINEBLEAU: Autumn
On panel—9 *in.* by 12½ *in.*
Exhibited at the Metropolitan Museum of Art, New York

J. L. GEROME.

49 THE SADDLE BAZAAR, CAIRO
31½ *in.* by 25 *in.*
Exhibited at the Metropolitan Museum of Art, New York

FIRMIN-GIRARD.

50 IN THE ROSE-GARDEN
21½ *in.* by 14½ *in.*
Exhibited at the Metropolitan Museum of Art, New York

CH. JACQUE, 1867.

51 FIVE SHEEP IN A SHED
On panel—5 *in.* by 8 *in.*

L. MARCHETTI, 1882.

52 THE DAUGHTER OF THE REGIMENT
On panel—16½ *in.* by 23¼ *in.*
Exhibited at the Metropolitan Museum of Art, New York

C. TROYON, 1855.

53 CATTLE IN A RIVER

A black and white cow and a brown cow are advancing down the bank into the river, while beyond them a white cow stands in the water: a clump of trees in the background
32 *in.* by 45½ *in.*
See Illustration

C. TROYON.

54 CATTLE IN A PASTURE

A brown and white cow with a calf by the edge of a pool in the foreground; another cow behind on the right, and a herd seen in the distance on the left
On panel—20 *in.* by 28 *in.*
Exhibited at the Metropolitan Museum of Art, New York

C. TROYON.

55 PEASANTS AND SHEEP

A shepherd and a shepherdess with a flock of sheep and a dog at the foot of a dead tree; stormy sky

On panel—18 *in.* by 13¼ *in.*

J. G. VIBERT.

56 THE CHURCH IN DANGER

On panel—9½ *in.* by 17½ *in.*

ENGLISH SCHOOL.

SIR L. ALMA-TADEMA, R.A.

57 SPRINGTIME

When winter's race abates, when cheerful hours
Awake the Spring, and Spring awakes the flowers,
On the green turf thy careless limbs display,
And celebrate the mighty mother's day;
For then the hills with pleasing shades are crown'd,
And sleeps are sweeter on the silken ground:
With milder beams the sun securely shines;
Fat are the lambs and luscious are the wines.
Let every swain adore, her power divine,
And milk and honey mix with sparkling wine;
Let all the choir of clowns attend the show,
In long procession, shouting as they go;
Invoking her to bless their yearly stores,
Inviting plenty to their crowded floors.
Thus in the spring, and thus in summer heat,
Before the sickles touch the ripening wheat,
On Ceres call; and let the labouring hind
With oaken wreaths his hollow temples bind:
On Ceres let him call, and Ceres praise,
With uncouth dances, and with country lays.

Georgics I., translated by John Dryden.

34½ *in.* by 20¼ *in.*

Exhibited at the Metropolitan Museum of Art, New York

G. H. BOUGHTON, R.A.

58 HESTER PRYNNE

On panel—17¾ *in.* by 11½ *in.*

Exhibited at the Metropolitan Museum of Art, New York

ERSKINE NICOL, A.R.A., 1865.

59 YOURS TO COMMAND

19 *in.* by 25 *in.*

From the Collection of W. Cottrill, Esq., 1873

From the Collection of T. F. Walker, Esq., 1883

Exhibited at the Metropolitan Museum of Art, New York

THE PROPERTY OF A GENTLEMAN.

DRAWING.

J. M. W. TURNER, R.A.

60 INGLEBOROUGH FROM HORNBY CASTLE

View from the terrace of the castle, over wide open meadow land, bordered by the river, which hugs the hill on the right. Ingleborough beyond. In the left corner a peacock

11¼ *in.* by 16½ *in.*

From the Bernal Collection

From the Bale Collection, 1881

Exhibited at Burlington House, 1887

Exhibited at the Guildhall, 1899

Engraved by C. Heath in Whitaker's "History o Richmondshire"

DIFFERENT PROPERTIES.

DRAWINGS.

BIRKET FOSTER.

61 A Surrey Lane
5¾ *in.* by 8¼ *in.*

A. MAUVE.

62 Towing Horses on a Dyke
15 *in.* by 21 *in.*

W. HUNT.

63 The Young Nelson
11 *in.* by 8 *in.*

SCHRANZ.

64 Strada Reale, Malta; The Great Harbour, Malta; and Marsa Muscet 3

W. HAVELL, 1807.

65 Walnut Gathering, near Marlow
27½ *in.* by 36 *in.*

EARLY ENGLISH.

66 An Italian Landscape, with a villa, and boats on a river
15¾ *in.* by 21¾ *in.*

J. S. COTMAN.

67 A Mountainous Lake Scene, with buildings, figures and boats
19 *in.* by 25½ *in.*

PICTURES.

J. HOLLAND.

68 A Side Canal, Venice
On panel—11¾ *in.* by 8¾ *in.*
From the Collection of L. W. Hodson, Esq., 1906

T. S. COOPER, R.A., 1879.

69 Ewe and Lambs
On panel—5½ *in.* by 7¾ *in.*

J. HOLLAND.

70 The Rialto, from a window in Venice
20½ *in.* by 13½ *in.*

T. S. COOPER, R.A., 1896.

71 Repose: Three cows in a pasture
15½ *in.* by 21½ *in.*

The following are Sold by Order of the Executors of RICHARD MANLEY FOSTER, Esq., deceased, late of Waterloo, near Liverpool.

DRAWINGS

G. BARRET.

72 AN ITALIAN LANDSCAPE, with a lake and buildings
11 *in.* by 16½ *in.*

G. CATTERMOLE.

73 THE BRIGANDS' FEAST
14 *in.* by 19 *in.*

G. CATTERMOLE, 1856.

74 CHRIST PREACHING
12 *in.* by 20¾ *in.*
From the Collection of Sir J. Pender, 1897

J. F. LEWIS, R.A.

75 PEASANTS OF THE ITALIAN TYROL, at their devotions
19 *in.* by 24½ *in.*

W. COLLINS, R.A

76 CROMER SANDS: A group of four children in the foreground
On panel—9¼ *in.* by 12 *in.*
From the Collection of J. Vine, Esq., 1838
Exhibited at Burlington House 1877
From the Collection of J. H. Anderdon, Esq., 1879
From the Collection of C. S. Bale, Esq., 1881
From the Collection of James Price, Esq., 1895
Etched by the Artist

J. C. HORSLEY, R.A., 1870.

77 MARY QUEEN OF SCOTS IN CAPTIVITY: Mary Stuart and Bess of Hardwick

The only sketch for the large picture exhibited at the Royal Academy, 1871

11 *in.* by 14½ *in.*

J. LINNELL, SEN., 1849.

78 THE HARVEST-FIELD

13¼ *in.* by 17 *in.*

P. NASMYTH, 1822.

79 A RIVER SCENE, with a windmill, buildings and boats: Sunset

On panel—11 *in.* by 17¼ *in.*

J. PHILLIP, R.A., 1866.

80 THE EARLY CAREER OF MURILLO, 1634

13½ *in.* by 19½ *in.*

J. STARK.

81 NEAR THORPE COMMON

A cottage among trees on the left; a peasant driving some sheep along a road near a pool in the foreground

On panel—17 *in.* by 26 *in.*

SIR D. WILKIE, R.A., 1829.

82 A SCOTCH BAPTISM

On panel—11½ *in.* by 9½ *in.*

THE PROPERTY OF A GENTLEMAN,
of New York.

PICTURES.

D. A. C. ARTZ.

83 MATERNAL CARES
19½ *in.* by 13½ *in.*

D. A. C. ARTZ.

84 THE SHEPHERDESS
19½ *in.* by 13½ *in.*

JAN VAN BEERS.

85 CONTRE LA BARRIÈRE
On panel—12½ *in.* by 9 *in.*

V. BINET, 1888.

86 MEADOW LAND, QUILLEBŒUF
19½ *in.* by 35 *in.*

TH. DE BOCK.

87 A RIVER SCENE, with a farm and cattle
15¼ *in* by 23½ *in.*

TH. DE BOCK, 1877.

88 SPRING
On panel—15¼ *in.* by 11¾ *in.*

F. J. DU CHATTEL.

89 A Winter Scene at Leyden: a peasant-woman near a stream in the foreground
19 *in.* by 31 *in.*

F. J. DU CHATTEL.

90 The Ferry-House: a view on the river at Gouda
15 *in.* by 21¾ *in.*

N. DIAZ.

91 IN THE FOREST OF FONTAINEBLEAU
Two girls with a fawn in the foreground
On panel—15 *in.* by 21 *in.*

H. HARPIGNIES.

92 A RIVER SCENE, with a weir, cottages and figures
10½ *in.* by 17½ *in.*

H. HARPIGNIES, 1891.

93 A HILLSIDE AT HERRISON
18 *in.* by 14½ *in.*

CH. JACQUE.

94 Sheep in a Stable
8 *in.* by 14 *in.*

A. PASINI.

95 A Bivouac of Cavalry Outposts
10¼ *in.* by 13½ *in.*

E. TITO, 1889.

96 A VENETIAN GIRL, holding a bowl of flowers
27 *in.* by 15¾ *in.*

A. VOLLON.

97 STILL LIFE
On panel—10¼ *in.* by 13½ *in.*

FINIS

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